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would be construed as a nominative. The fact is that the struggle which, after prepositions,⁷ occurred between the tonic third person reflexive and personal pronouns is evidenced also when the pronoun was in direct connection with the verb.

With prepositions the struggle has continued to the present, to the disadvantage of the reflexive, while with the verb the atonic reflexive became indispensable before classic times, whether or not the tonic personal or reflexive pronoun with *même* were added for emphasis.

II

Of the verb *aler*, the editor says⁸: "*vet* au vers 860 (: *bret*). La forme *va* n'est pas attestée par les rimes ; au vers 91, quatre manuscrits la donnent. Elle est rare chez Chrétien." *Vet* is therefore put in the text in l. 91.

In *Lancelot*, the form *va* is found within lines 164, 253, 723, 1038, 2390, 3769, 4135 ; in lines 131, 686, 941, 2324, 4038, 4175, 4588, 4849, 5905, 6125, *va* stands in rime. On the other hand, *vet* is not found in rime at all. This would seem to indicate clearly that *vet* was becoming obsolete in Chrétien's time. The fact that *vet* : *bret* is found in the *Philomena* would not necessarily prevent the poet from using *va* in verse 91. When Kipling writes in Mulholland's *Contract*, "For I am in charge of the lower deck with all that doth belong," no one would pretend that he might not have written "belongs" instead of "doth belong" in another place in the same poem.

III

In the note to line 451, the editor finds Le Coultre wrong in refusing to put the atonic pronoun *an* after the verb, and adds : "Les exemples de *an* suivant le verbe *aler* sont fréquents

dans Chrétien." He therefore makes the text read :

"Don fust mout sages Tereus
S'il s'an vosist retreire ansus
Et raler s'an sanz la pucele."

Chrétien rarely uses any atonic pronoun complement after the verb except with the imperative affirmative unsupported, and in direct questions, introduced by the verb. Outside of such instances, there is no case in *Lancelot*, *Cligés*, or *Yvain*, and but one in *Erec*, in which it may be properly said that *an* or *s'an* follows the verb *aler*. The cases in which *an* or *s'an* seem to follow *aler* arise from inversion.

"Est-ce par ire ou par despit,"
Fet li rois, "qu'aler an volez?" *Lanc.*, 106.
Si con la rote aler an virent. *Lanc.*, 599.
Mes ne puet tant qu'aler s'an puisse. *Yvain*, 3037.
Tant que il et ses lions furent
Gari et que raler s'an durent. *Yvain*, 4702.
"Des vaslez que aler an voient." *Cligés*, 257.
"Qu'aler s'an viaut an son païs." *Erec*, 2280.

In all these cases the *an* belongs with the principal verb, just as it does in :

"Se vos mener m'an osiiez." *Lanc.*, 1309.
"Quant la bonté prise an avroie." *Lanc.*, 2496.

The only case in which *s'an* (I find no case of *an*) can properly be said to follow *aler*, is in *Erec*, 233 :

"Rala s'an ; qu'il n'i ot plus fet."

This single example might justify the editor in keeping in the text of *Philomena*, "Et raler s'an sanz la pucele," if it can be conceived that Chrétien ever wrote so uneuphonious a verse.

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⁷ "Et d'autre part armez estoit
Uns chevaliers qui le gardoit,
S'ot une dameisele o soi
Venue sor un palefroï." *Lanc.*, 735-38.

(Cf. *Yvain*, 2454 ; *Lanc.*, 6029.)

"La dameisele qui o li
Le chevalier amené ot
Les menaces antant et ot." *Lanc.*, 898-900.

(Cf. *Cligés*, 201-3 ; *Yvain*, 3354 ; *Lanc.*, 1281-82 ; *Yvain*, 2192-93.)

⁸ P. xxxv.

THE RELATION OF A MIDSUMMER NIGHT'S DREAM TO ROMEO AND JULIET

Various parallels in *Romeo and Juliet* and *A Midsummer Night's Dream* tend to support the theory of Mr. Sidney Lee, Mr. Stopford Brooke,

and others that the traditional chronology which puts the *Dream* first is untenable. It is the purpose of this paper to show that wherever parallels exist, the debt is probably from the *Dream* to *Romeo and Juliet*, and that a consideration of the spirit of the two plays, of the different attitudes towards love and life which they present, leads us to the conclusion that there is a close connection between the two, and that the *Dream* is the natural reaction of Shakespeare's mind from *Romeo and Juliet*.

It will be unnecessary in this paper to present all the evidence bearing on the dates of composition of the two plays. There can be little doubt that the first version of *Romeo and Juliet* appeared about 1591. The date of the first version of the *Dream* is more problematical. The only bit of external evidence is the mention of the play in Francis Meres's *Palladis Tamia* in 1598, but the strongest bit of internal evidence—the supposed reference to the death of Robert Greene, in Act v, i, 52–3 :

The thrice three Muses mourning for the death
Of Learning, late deceased in beggary—

would fix the date at 1592–3.

Assuming, then, that the *Dream* was written soon, perhaps immediately, after *Romeo and Juliet*, let us see if a comparative study of the two plays will not support our hypothesis.

Awake the pert and nimble spirit of mirth,
Turn melancholy forth to funerals

says Theseus in the first scene of the *Dream*, and later in the first scene of Act v :

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.

These two speeches of Theseus, to whom Shakespeare has given much of his own clear-eyed serenity and benignity, are, it seems to me, significant manifestations of the poet's own mental attitude when he created the *Dream*. He has just finished a passionate, romantic tragedy of love ; in this tragedy he has been led into somewhat excessive emotionalism—certainly more so than in any other play—his hero-lover *has* at times been “unseemly woman in a seeming man,

and ill-beseeming beast in seeming both” ; “cool reason,” serenity and poise have had no effect upon the “seething brain” of the lover. Now Shakespeare's own brain is not normally a seething one, his “blood and judgment are well commingled” ; true, he is not a Friar Laurence nor even a Theseus, but neither is he a Romeo. And now as he looks at his tragedy of love, what impression does it make upon him ? Be it remembered that we are now dealing with the young man, Shakespeare, not with the man who, out of the storm and stress of his soul, evolved a Hamlet, an Othello, a Lear, or a Macbeth, but with the joyous, exuberant, deep-souled, clear-eyed poet of the early comedies. Is it not natural that to him, far more than to any one else, the emotionalism and sentimentalism of his tragedy should seem a trifle exaggerated and ridiculous, and the tragic fate of the lovers morbidly gloomy ? And so, shaking himself free of romantic ideals of love, he somewhat quizzically allies lovers, lunatics, and poets ; shows us in Theseus and Hippolyta the calm and serene love of middle age ; represents the young, romantic lovers (the men, at least) as taking themselves very seriously, but in reality being ruled entirely by the fairies, one minute suffering agonies of love for one woman, the next for another ; love a mere madness, entirely under the control of the fairies (be it noted that the magic juice has permanent effect upon Demetrius) ; and at the beginning of the play strikes the keynote of it all :

Awake the pert and nimble spirit of mirth,
Turn melancholy forth.

The similarities between the situation at the beginning of the *Dream* and the main situation in *Romeo and Juliet* are obvious, and it seems far more probable that Shakespeare borrowed and condensed material from *Romeo and Juliet*, for mere mechanical purposes here, than that he developed a great tragic plot from this simple situation in which he does not seem to have been particularly interested. Detailed comparison of the two situations, giving support to this theory, follows.

Lysander is accused by Egeus, the father of his lady, Hermia, of making love much in Romeo's manner :

This man hath bewitch'd the bosom of my child :
 Thou, thou, Lysander, thou hast given her rimes,
 And interchanged love-tokens with my child :
Thou hast by moonlight at her window sung.

Egeus is not unlike Capulet, and makes similar speeches, less brutal to be sure, for brutality would not sort with the nimble mirth of this comedy, but no less tyrannical. Compare, for example, Capulet's words to Juliet (III, v, 193-4) with Egeus's to Hermia (I, i, 42-4):

Capulet : An you be mine, I'll give you to my friend ;
 An you be not, hang, beg, starve, die in the
 streets.
 and

Egeus : As she is mine, I may dispose of her :
 Which shall be either to this gentleman
 Or to her death.

When Lysander and Hermia are left alone they indulge in a long and somewhat artificial complaint of love. Lysander would seem to have been reading *Romeo and Juliet*, or at least some similar tale, for he says :

Ay me ! for aught that I could ever read,
 Could ever hear by tale or history,
 The course of true love never did run smooth—

and then (the first in the series of hindrances in the course of true love and evidently a reminiscence of *Romeo and Juliet*):

For either it was different in blood.

Lysander proceeds, still keeping *Romeo and Juliet* in mind, and borrowing a very effective simile from Juliet :

Or, if there were a sympathy in choice,
 War, death, or sickness did lay siege to it,
 Making it momentary as a sound,
 Swift as a shadow, short as any dream ;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say ' Behold ! '
The jaws of darkness do devour it up :
 So quick bright things come to confusion.

Compare with this *R. and J.*, II, ii, 117-120 :

I have no joy of this contract tonight
 It is too rash, too unadvised, too sudden,
 Too like the lightning, which doth cease to be
 Ere one can say ' It lightens.'

The only thing in *Romeo and Juliet* which seems to me clearly to be borrowed from the *Dream* is Mercutio's description of Queen Mab.

It has the exquisite delicacy and daintiness of the descriptive passages of the *Dream*, but it is not an integral part of *Romeo and Juliet*, and there is no particular reason why, in this play, Shakespeare should be thinking of fairies or fairy-land. Moreover, if he had already conceived and created Queen Mab when he wrote the *Dream*, would he not probably have made some reference to her in the fairy scenes of the latter? This is by no means, however, an unsurmountable difficulty in the establishment of our main thesis, for the first edition of *Romeo and Juliet* was published after the composition of *A Midsummer Night's Dream*, and the very episodic nature of the Queen Mab speech makes it quite possible that it was a late addition.

"The tedious, brief scene of Pyramus and Thisbe" is, I think, unquestionably a burlesque not only of the romantic tragedy of love in general, but of *Romeo and Juliet* in particular. The two catastrophes are almost identical, and it seems hardly probable that any dramatist would write his burlesque first and his serious play afterward. May it not be, also, that "Wall" and "Moon" are the result of Shakespeare's own difficulties in presenting on the stage the great Balcony-scene in *Romeo and Juliet*?

There are many similarities of style and expression in the two plays which have no bearing upon our main point. For example, Helena's description of love and its workings, at the end of Act I, sc. i, is in the same tone as Romeo's definition of love (I, i, 196-200); Hermia's vow to Lysander (I, i, 169-178, particularly 169-172) is an echo of Mercutio's conjuration of Romeo (II, i, 17-21); Bottom's "O grim-looking night" (V, i, 171-3) and the Nurse's "O woeful day" (IV, v, 49-54) are cut from the same piece. Another rather curious comparison, which is of no significance except as it illustrates a kind of youthful cleverness, is that of Quince's prologue (V, i, 108-117) where by refusing to "stand upon points" he says the exact opposite of what he means, and Juliet's conscious and less artistic equivocation and ambiguity in her conversation with her mother about Tybalt and Romeo (III, v, 84-103).

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